

Haywood 4

★ FINGER PLAYING  
† PLECTRUM PLAYING

# JACOBS' BANJO COLLECTION



**C NOTATION**

- ★ Vol. 1
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- † Vol. 10

WITH  
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AND  
PIANO  
ACCOMPANIMENTS**

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# BANJO

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| 15. ALOHA OE (Farewell to Thee) ( <i>Liliuokalani</i> )..... | Arr. Walter Jacobs |

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# Yankee Dandy

CHARACTERISTIC MARCH

BANJO SOLO

A. J. WEIDT

Composer of "KALOOOLA"

+ C Notation

① *ff* Bass to D

*ff* *mf*

*ff*

*ff* *mf* *mf* ②

3 Pos. ② *mf*

*f* ③ *mf* ②

3 Pos.

*f* ③ *mf* ② *ff* *mf*

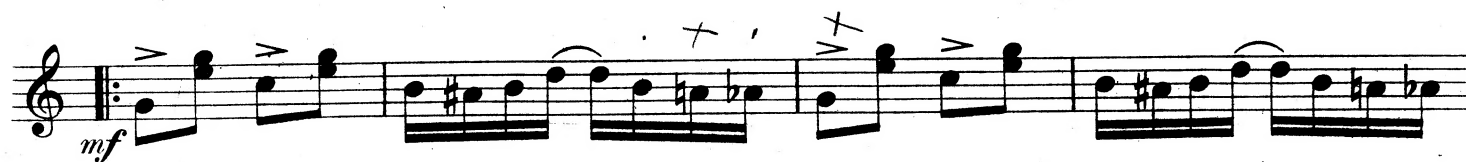
+ C Notation tuning

Names of Strings

C G B D G

4<sup>th</sup> Str. 3<sup>rd</sup> Str. 2<sup>nd</sup> Str. 1<sup>st</sup> Str. 5<sup>th</sup> Str.

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# BANJO SOLO

# The Darkey's Awakening

C Notation

GEO. L. LANSING

Composer of "The Darkey's Dream"

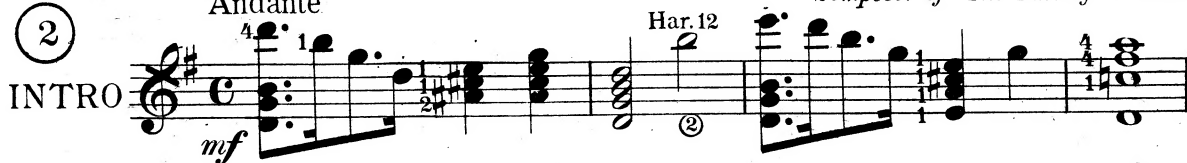
Bass to D

Andante

(2)

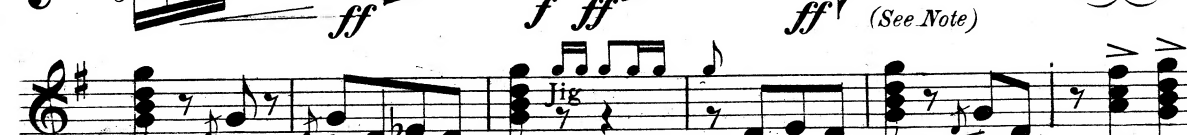
INTRO

Har. 12



Moderato

DANCE



Note: Play parts marked Jig by brushing the head with the fingers

D.C. Dance at

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## Bass to D

## MARCHE COMIQUE

Arr. by ~~WALTER~~ JACOBS

Good?

Bass to D

3

*f* *ff* *ffz* *mf*

*f* *mf*

*f* *mf*

*ff* *mf*

*f* *ff* *poco a poco dim.*

*p* *ffz* *mf*

*f* *mf*

*p-f last time* *ff*

*ffz*

*f* *mf* *ff* *mf*

*ff* *ffz*

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*D.S. al.* ☉

# The Hazers

## C Notation

## MARCH and TWO-STEP

A. J. WEIDT

Bass to D

A. J. WEIDT

4

*ff*

*mf*

*f*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*p*

5 Pos.

2<sup>d</sup> time *ff*

6 Pos.

6 Pos.

5 Pos.

7 Pos.

8 Pos.

1

*ff*

Drum

last

*ff*

D. S. al C.

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# Don't Leave Me, Daddy!

BANJO SOLO

FOX TROT

J. M. VERGES

Arr. by WALTER JACOBS

C Notation

The musical score is written in C notation for a banjo solo. It begins with a circled number 5, indicating the fifth fret. The first staff starts with a *ff* (fortissimo) dynamic and includes a *Piano* marking. The notation features various fingerings (1-4) and includes a *cresc.* (crescendo) section. A *2d time ff* (second time fortissimo) section is marked with a double bar line and a repeat sign. The score concludes with a *last* marking and a *ff* dynamic. The piece ends with a *D.S. al* (Da Segno alla) instruction.

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*D.S. al* ∞

*July 29*  
BANJO SOLO

C Notation

Bass to D

# Behind the Hounds

MARCH and TWO-STEP

THOS. S. ALLEN

Arr. by WALTER JACOBS

6

The musical score is written for a Banjo Solo in C notation, with a bass line from D. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a circled '6' and a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. Dynamics include 'f', 'ff', 'cresc.', 'mf', 'fz', and 'ffz'. There are two first and second endings marked with '1' and '2'. The 'TRIO' section begins with a new staff, marked 'TRIO' and 'mf', and continues with similar notation and dynamics. The score concludes with a final 'ffz' dynamic.

BANJO SOLO

C Notation

Bass to D

# Butterscotch

CHARACTERISTIC MARCH

A. J. WEIDT

7 *f* *mf* *mf* *ff* *mf* *mf-f* *ff* *f*

# BANJO SOLO Hitting the High Spots

## C Notation ONE-STEP

A.J. WEIDT

Bass to D 12 Pos.

9 Pos.

8

*ff*

*ffz* *mf*

*f* *fz* *ff*

*mf-ff*

*f* *ffz*

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# The Boston Yodle

C Notation

DANCE A LA FANDANGO

A.J. WEIDT

9

1<sup>st</sup> BANJO

Bass to D

*mf*

2<sup>d</sup> BANJO

Bass to C

1<sup>st</sup> BANJO

2<sup>d</sup> BANJO

*mf*

*f*

*mf*

*f*

*mf*

First system of musical notation, piano (*p*) dynamics. The right hand features a melodic line with fingerings 3, 2, 2, 0, 1, 0, 0, 1, 2. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand continues the melodic line with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2. The left hand continues the harmonic accompaniment.

Third system of musical notation, forte (*f*) dynamics. The right hand features a melodic line with fingerings 3, 2, 2, 4, 2, 1, 4, 3, 2. The left hand provides a harmonic accompaniment.

Fourth system of musical notation, piano (*p*) dynamics. The right hand features a melodic line with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2. The left hand provides a harmonic accompaniment.

Fifth system of musical notation. The right hand continues the melodic line with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2. The left hand continues the harmonic accompaniment.

Sixth system of musical notation, forte (*f*) dynamics. The right hand features a melodic line with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2. The left hand provides a harmonic accompaniment.



First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation, continuing the piece with a treble and bass staff.

Third system of musical notation, featuring a treble and bass staff with a dynamic marking of *f* (forte) and a fermata over the final measure.

Fourth system of musical notation, featuring a treble and bass staff with a dynamic marking of *mf* (mezzo-forte) and a fermata over the final measure.

Fifth system of musical notation, featuring a treble and bass staff with dynamic markings of *f* (forte) and *mf* (mezzo-forte), and a fermata over the final measure.

Sixth system of musical notation, featuring a treble and bass staff with a dynamic marking of *ff cresc. e accel.* (fortissimo, crescendo, and acceleration), and a first ending bracket labeled 1 and 2.

# BANJO SOLO

## C Notation

## Two-Step Intermezzo

J. ERNEST PHILIE  
Arr. by HILDRETH-JACOBS

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D.C. Trio al C.

To W. J. Crosley, Hartford, Conn.

# Airy Fairy

## Schottische

C Notation

A. J. WEIDT

11

1st BANJO

2d BANJO

*mf*

*f*

*p*

First system of musical notation. The right hand features a melodic line with triplets and a fermata, while the left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present.

Second system of musical notation. The right hand continues the melodic line with triplets. A dynamic marking of *p* (piano) is present.

Third system of musical notation. The right hand includes a triplet and a measure with a 4/2/1# fingering indication. The left hand continues its accompaniment.

Fourth system of musical notation. The right hand features a triplet and a fermata. A dynamic marking of *mf* (mezzo-forte) is present.

Fifth system of musical notation. The right hand continues the melodic line with triplets. The left hand provides a steady accompaniment.

Sixth system of musical notation. The right hand features a triplet and a fermata. A dynamic marking of *f* (forte) is present.

Seventh system of musical notation. The right hand continues the melodic line with triplets. The left hand provides a steady accompaniment.

BANJO SOLO  
C Notation

# Chain of Daisies

## Waltz

Bass to D

A.J. WEIDT

(12)

Andante

INTRO



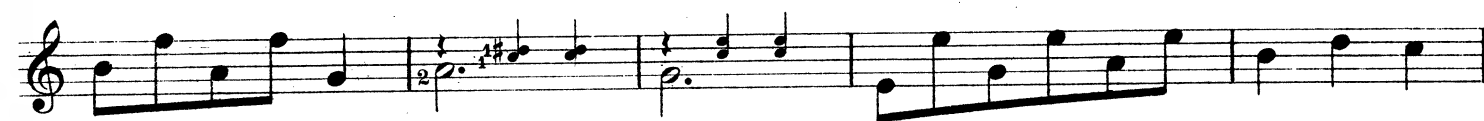
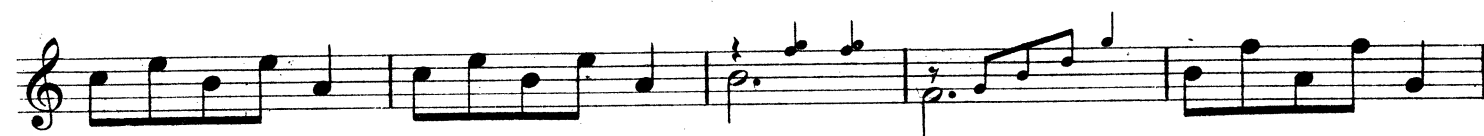
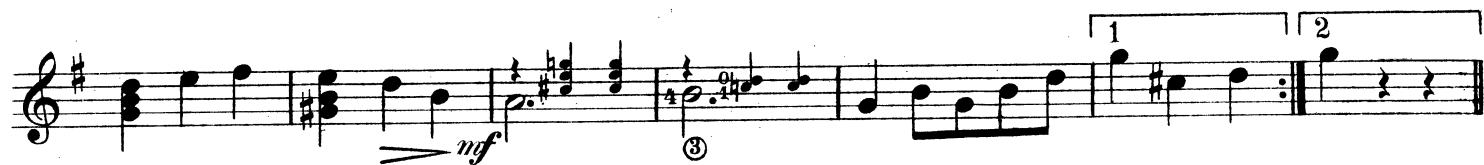
Tempo di Valse



WALTZ







*D.C. Waltz at*  $\text{♩}$



# DUSHKA

## RUSSIAN DANCE

C Notation

GEO. L. LANSING

13

1<sup>st</sup> BANJO

2<sup>d</sup> BANJO

*mf* *rit.* *ff a tempo*

*mf* *rit.*

*mf*

*f* *mf*

*f*

First system of musical notation, piano part. It consists of two staves. The right staff has a melodic line with some chromaticism. The left staff provides harmonic support with chords and single notes. Dynamics include *mf* and *rit.* (ritardando), followed by *ff* (fortissimo) and *a tempo* (return to original tempo).

Second system of musical notation, piano part. Continuation of the piano part from the first system. It features similar harmonic textures and melodic fragments. The system ends with a double bar line.

TRIO section, third system of musical notation. It begins with a bracketed label "TRIO" on the left. The system contains two staves. The right staff has a more active melodic line, while the left staff continues with harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation, piano part. Continuation of the piano part. It shows a mix of chords and moving lines. Dynamics include *f* and *p*.

Fifth system of musical notation, piano part. Continuation of the piano part. The musical texture remains consistent with the previous systems, featuring chords and melodic fragments. Dynamics include *f* and *p*.

Sixth system of musical notation, piano part. Continuation of the piano part. The system concludes with a double bar line. Dynamics include *f* and *p*.

D.C. al C.

# BANJO SOLO

## C Notation

## Bass to D

14

*ff*

④

*mf*

*f*

*mf*

*f*

*ff*

③



**BANJO SOLO**  
C Notation

**Aloha Oe**  
(Farewell to Thee)

H. M. QUEEN LILIUOKALANI  
Arr. by WALTER JACOBS

Andante.

15 *f*

*mf*

*f*

**BANJO SOLO**  
(Plectrum Style)

Andante

*f*

*mf*

*f*



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**By A. J. WEIDT**

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| 6. Monday Morning Blues . . . | Fox-Trot      | Again, Lizzie . . .        | One-Step a la Ford |
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